

# NEW YORK CLIPPER

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## THE OLD STAGE DOOR.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY MONROE H. ROSENFELD.

Its rusty hinges protest creak  
At strange, unwelcome feet;  
Oh, what a story it could speak  
Could it the Past repeat!  
What spectres haunt its threshold now—  
Fair Comedy trips by,  
And Tragedy with solemn brow—  
Tears, Laughter linger nigh.  
Weird echoes in the heart abound  
Of scenes and days of yore,  
As memories cling and cluster 'round  
The old stage door!

Where are the worthies bright were wont  
Each eve to enter here?  
No more they brave the battle's brunt,  
And yet they linger near;  
The mimic scene they've vanished from,  
Yet this worn threshold tells  
Not vainly did they hither come—  
The lesson left us dwells!  
Aye, bright traditions of the Past,  
Proud names, though billed no more,  
We emulate, though entering last  
The old stage door!

Ah! still it swings by night, by day,  
As footsteps come and go;  
Alas! how soon they die away  
From all life's scenes below!  
The pageant's soon doth fade in gloom;  
The spectacle departs;  
The strength, the wit of manhood's bloom  
Grow fainter in our hearts.  
We pass to other scenes along,  
Our triumphs here are o'er;  
We bid farewell to those who throng  
The old stage door!

## MANAGING A MILL.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY GEORGE REARDON.

It was in a 2x9 New England City, and it was several years ago. That I have not told the story before is easily explained—it would not have been safe. Now there can be no injury to anybody's feelings, and even the town meant cannot be traced out from this narrative. I had been living there for some time, and I shall never forget the characteristics of place and people that suggest to me now the 2x9 description—very small and exceeding narrow. It was one of those afraid-of-the-dark places, where the streets are deserted at nine o'clock, and a man's reputation is forever blasted if he should be seen out of doors after midnight. Of course, it was a no-license community, too, and many amusing stories might be told of the efforts of certain and various theatrical folk to get something to drink there besides bad whiskey—very bad whiskey.

In such a paradise for all sorts and conditions of cranks and hypocrites there had to be of necessity some of the unregenerate, and with them, unaccountably, my lot was cast while I lived in the town. I look back at the connection with pleasure and profit, and I hope that in their orisons all my sins may be remembered.

During the time that I afflicted the good people of X (I hope the compositor will make this X, not H) by my presence in their midst, there dawned upon the just and unjust alike, a newcomer to the place—"Irving Clarence Montague, Journalist," his visiting card called him, and I suppose the card ought to know. He went to work on one of the local papers, and soon began to make his presence felt. Not in the paper, of course (he left that for the newspaper men), but in the walks of society, where his handsome face and bluff manner (Mr. Reardon explains to us that Mr. Montague's suave and insinuating manners were nothing but "a bluff"—Ed. CLIPPER) soon gave him a position in the circle of the local 150.

The truth of the matter was that our young friend was wise in his generation, and could attend church or talk total abstinence with the best of them, though with the boys of the town he was able to hold his own in any devilry that was on foot, at least, so he said. And it was this confident summing up of his own wickedness that gave a party of us a chance to put up on him the joke that is the subject of this story, when we "managed a mill" for his especial benefit.

He had annoyed us several times by his meddling in little affairs of various kinds, and it was finally decided to square things and teach him a lesson at one and the same time. He spent considerable time about the hotel where I lived, and his prying into our conversations always gave us the impression that he would publish anything he might get hold of; so three of us put our heads together one day, and decided to give him something to print. The other two were one of the clerks of the hotel and a visitor of mine from Boston, a member of the staff of *The Boston World*.

We took several other habits of the house into our confidence, and in a day or two one of these gentlemen dropped a quiet hint to Montague that a prize fight was on the tapis, and warned him, both as a newspaper man and a sport, to keep his eyes and ears open. He did so to such good effect that he soon knew all about the fight—or said he did. According to his version of things the clerk, Tom Frisbee, was holding the stakes for the coming fray, and my innocent friend of *The World* was, prime mover in the affair and would be the referee, besides getting a big scoop for *The World*—a scoop, however, only so far as the Boston papers were concerned, our astute tormentor making no secret of his intention to shadow us until he located the time and place of the scrap.

Frisbee denied, with splendid discretion, the stakeholding, but admitted that he had considerable cash in his hands in the shape of bets. Then he regretted having admitted so much, and referred his questioner to the referee as the proper man to give the details of the match. Bob—never mind his other name—had really come out to X for a few days' canoeing, and a spell of rainy weather was keeping him about the hotel just at this time. When he had been spied upon and followed about until his patience was used up (he declared once or twice that

he wished we had never gone into the scheme), he expressed his admiration for the discernment and enterprise of his young contemporary in fitting terms, and promised to let him in on the fight, on condition that Montague would keep the whole matter a secret. How well he kept this readily given promise was shown by the subsequent conduct of the police.

There was no detail forgotten in the preparations for our little joke, and as the time of the "fight" approached our sporting man grew more self-satisfied, more blasé. Had he not seen a number of bets made? talked with the various bloods that had come on to see the mill? been told, in advance, all the secret workings of the great event? So when he

just what to report when they got back to headquarters, but, as the story in some way got out, their chief assured me, when I met him a few days afterwards, that he would get me behind the bars for that joke, if he had to act on some real grounds to do it. But we are just as good friends as ever, and I see him once in a while when I get up into that country.

Irving Clarence Montague drove boldly through the bucolic region that lay between the city and the place of execution! His spirits rose to the glory of the occasion, and several times he narrowly escaped being shot at in his search for the ring. His manner was so bold, his voice so loud, that the grangers thought of nothing but self defense when he ap-

## Great Libraries.

The largest library in the world is that at Paris, which contains upward of 3,000,000 printed books and 100,000 manuscripts. Between the Imperial Library at St. Petersburg and the British Museum there is not much difference. In the British Museum are about 1,500,000 volumes. The Royal Library at Munich has now something over 900,000, but this includes many pamphlets; the Royal Library at Berlin contains 800,000 volumes, the library at Copenhagen 510,000, the library at Dresden 500,000, the University Library at Göttingen, Germany, 600,000. The Royal Library at Vienna has 400,000 volumes, and the University Library in the

## THE LAND OF "BLUE JEANS."

WRITTEN FOR THE NEW YORK CLIPPER.

You kin talk about yer oranges an' fruits of enny clime,  
But th' Indianny pawpaw jes knocks 'em ever' time.

It's th' most delicious article a fellow ever tasted,  
An' you jest bet when a Hoosier's 'round they won't be enny wasted;

They make his mouth jest water, ef they once get in his sight,  
An' the Indianny pawpaw is jest about right.

I remember when a little chap an' to the woods I hied,  
An' pulled 'em off an' et enough to almost bust the hide;  
Then I would unbuckle an' sail in fer some more,  
An' then at night come very near a seekin' the heavenly shore.

But I never thought ne'r cared fer that, as they van ished out o' sight,  
But 'lowed the Indianny pawpaw was jest about right.

An' now I've grown some older an' have traveled 'round a bit,  
But I never yet have seed a thing that quite comes up to it.

Fer they's nothin' got the flavor an' they's nothin' half so sweet,  
Oh, I tell ye what's the matter, the pawpaw can't be beat.

An' I say this right now, an' I say it with my might,  
'At the Indianny pawpaw is jest about right.

WILL T. MAHAN.

## A Remarkable Timepiece.

A curious clock has been made by a clockmaker at Warsaw named Goldfaden, who has worked at it six years. The clock represents a railway station with waiting rooms for the traveler, telegraph and ticket offices, a very pretty, well lighted platform and a flower garden, in the centre of which is a sprinkling fountain of clear water. Past the railway station run the lines. There are also signal boxes, signals, lights and reservoirs—in fact, everything that belongs to a railway station, to the smallest detail. In the cupola of the central tower is a clock which shows the time of the place; two clocks in the side cupolas show the time at New York and Pekin, and on the two outermost towers are a calendar and a barometer. Every quarter of an hour the station begins to show signs of life.

First of all, the telegraph official begins to work. He dispatches a telegram stating that the line is clear. The doors open, and on the platform appear the station master and his assistant; the clerk is seen at the window of the ticket office, and the portmen come out of their boxes and close the barriers. A long line of people forms at the ticket office to buy tickets; porters carry baggage; the bell is rung, and then our of the tunnel comes a train, rushing into the station, and, after the engine has given a shrill whistle, stops.

A workman goes from carriage to carriage and tests the axles with a hammer. Another pumps water into the boiler of the engine. After the third signal with the bell the engine whistles and the train disappears in the opposite tunnel; the station-master and his assistant leave the platform, and the doors of the waiting room close behind them; the portmen return into their boxes; and perfect still prevails till, in a quarter of an hour, the whole is repeated.—*American Notes and Queries*.

## Muscle Building.

To understand your own movements, study the joints and how best to use them. As a higher branch of physical inquiry, strive to acquire a perfect co-ordination between mind and muscle, and thus learn to contract and relax the muscles by a mere effort of the will; do this both in groups and separately. Having gained this power, when you wish to expend a little superfluous energy, get into the country and have a good run. Should the tyranny of environment forbid that, then do the next best thing, which is walking.

If you wish to acquire any physical accomplishments, boxing, wrestling, fencing, practise under some good teacher. Swimming you can learn by yourself, though not so well on dry land; or rather you ought to have learned that in early childhood. Buy a bicycle or a horse, if you think it will pay for its keep. Or best of all, if you are young enough, learn to tumble. After you have mastered that art, you can acquire all the others by merely looking on at them; at least, such has been my experience.

To know how to do these things is all very well in its way; like the beans of the late A. Ward, they are cheerful fruits if taken moderately. But if you practise any of them with the idea of gaining health and strength thereby, you will find, and, perhaps, when it is too late to mend matters, that you have made a large mistake. Such is not the way to life, physically speaking. Use judgment, and take this as your motto: Good air, and plenty of it for the blood, good food for the muscles, and good sense in using all your parts and belongings.—EDWIN CHECKLEY, in *October Appointments*.

## He Pants for Fame.

A boy in the Wichita schools has been suspended for reading the following essay on "Pants": "Pants are made for men and not men for pants. Women are made for men and not for pants. When a man pants for a woman and a woman pants for a man they are a pair of pants. Such pants don't last. Pants are like molasses, they are thinner in hot weather and thicker in cold. The man in the moon changes his pants during the eclipse. Don't you go to the pantry for pants, you might be mistaken. Men are often mistaken in pants. Such mistakes make breeches of promise. There has been much discussion as to whether pants is singular or plural. Seems to us when men wear pants they are plural, and when they don't wear any pants it is singular. Men go on a tear in their pants, and it is all right, but when the pants go on a tear, it is all wrong."—*Outfit State Capital*.

THE GIRL OF THE PERIOD.—The lady compositor.



was told one afternoon that the fight was to take place that night, about five miles out of town, he made arrangements at once to go down there with a carriage, taking a boy along to bring back the "copy" that was to make him famous.

That evening (after that "supper" which in New England takes the place of dinner in the realms of civilization) Montague was permitted to watch part of the departures for the battle ground. Some of the talent took a carriage for one of X's suburbs as a means of avoiding danger from the police; others left the hotel on foot, and were to enter their conveyances in other parts of the city. As for the journalist-referee, he was to take a train out of town, accompanied by just one friend (that was the writer), leave it at the first station, and from there drive down the road.

When he had seen us slip out of the ladies' entrance, carrying the big grip that contained the most important of the articles of war, the young sleuth of newspaperdom jumped into his buggy, and vanished into the darkness and the rain. Even had he watched us to the train, he would have seen nothing to alarm him, as this was the time my friend Bob had selected to return to Boston, and the grip held his fannels and sneaks and things.

At the station we found that we had fooled somebody more than young Romeo—I mean, Montague. He had given away part of the story to the police, and I discovered, watching the train, an officer in uniform, who knew me, and nearby an officer in plain clothes, whom I knew. When we appeared there was an almost imperceptible signal from the former, and the gentleman in the garb of respectability followed us into the train, and took a seat right behind us. When we ran into the next stopping place he jumped off and joined still another officer on special duty, and both stood where they could watch our movements—unconscious, of course, that we were keeping a lookout on theirs.

When, after shaking hands with Bob, I left the car alone, their astonishment could be felt the whole length of the platform. After peering in at the window of the rapidly moving train, they watched me until I took another for home. They didn't know

peared. But he woke the echoes to no purpose, and midnight found him at the telephone in a road house, telling Tom Frisbee, on the other end of the line, that he could not find the fighters.

The suggestions for an answer that we gave Frisbee were many and varied, but he contented himself with telling Montague that the police had got on to the affair, and the boys had had to return to the hotel. So Irving Clarence had several days in which to reproach himself for having spoiled his own "scoop" before the story crept into the columns of the local Sunday paper; and then he, too, declared, in deep, strong terms, that he would get square with me if it took him till doomsday.

I didn't hear much of Montague after this for two or three years, as I soon left X. But we did meet again, and under rather strange conditions. It was during the run of "A Gold Mine" at the Fifth Avenue Theatre, shortly after Mr. Goodwin first put the piece on. I went in to see the performance one evening, and Nat held the stage. It was in the scene where the American mistakes the widow for the ex-actress, and as I went down to my seat our own comedian spoke the line "I'll never believe anything that fellow Riordan tells me again."

I started at the words, and in the instant that passed before I remembered that "Bob" Hilliard was playing an Irish M. P. named Gerald Riordan I felt just a little bit queer. At the same moment I heard a chuckle at my elbow, and looking down saw Irving Clarence Montague. He came to me in the lobby after the act, spoke of the coincidence, held out his hand and admitted the provocation he had given us. Then we sealed the treaty of peace as men do between the acts, and our little special mill was forgiven, though not forgotten.

"I TELL YOU," said the soda water clerk, "this is mighty hard work. I'm beginning to feel like that feller who kept rolling a stone up hill, only to have it tumble back again." "Do you mean Sisyphus?" asked the man who was putting up a prescription. "Yes," replied the soda water clerk, "that's it; Sisyphus."—*Free Press*.

same city 370,000 volumes. At Buda-Pesth the University library 300,000 books, the corresponding library at Cracow nearly the same number, and at Prague 205,000.

## THE STRANDED ACTOR.

AFTER TENNYSON (A LONG WAY AFTER).

WRITTEN FOR THE NEW YORK CLIPPER.

Broke, broke, broke;

Ay, as flat as flat can be!  
And all that my tongue can s'er utter  
Are thoughts of gone salaries.

Oh, well for the actor in town  
That he feasts on free lunches all day!  
Oh, well for the actor chap,  
He can buy his clothes "on the Bay."

And the gentle box cars roll on,  
Leaving the ties there still;  
But, oh, for the taste of a dainty "hand out,"  
And the louch of a five dollar bill!

Broke, broke, broke.

In thy mystic depths, oh, consomme!  
But the tender thought of a "ghost" that is dead  
Will ever abide with me!

W. H. HARTIGAN.

ONCE upon a time an indulgent ship captain, to quiet the grumbling of his crew over their grub, offered to serve cabin stores instead of fore-castle rations. At the end of a week the crew, with a sea lawyer at their head, were at the mast again, mess kids in hand. "Whatever is the matter now? Isn't this grub sweet?" asked the captain. "Aye, it's sweet enough," said Jack, "but—my—eyes, there's no chaw into it."

MISS FOOTLITE—Tilda, I want you to run down to the druggist's and get me some rouge. Tilda—Would you mind giv'n me a ordah? "I gave you the money, didn't I?" "Yassum. But dey might tink I wanted it fo' myself. I don't want people to tink I paints."























"Across the Potomac" drew well. "From Front" Dec. 3, did not do well. "The Tar and the Tartar" 13. Nellie McHenry 14. "The Junior Partner" 16. "At George's Museum the attractions this week are: The Mah, Chinese Dwarf, and Carleton and Andre."

## OHIO.

**Cincinnati.**—One of the series of Sunday concerts has abruptly closed, and the Ballenberg-Bellstedt contracts have been canceled. The trouble was that our people refused to turn out on Sunday night in numbers sufficient to pay the salaries of the band and soloists. The "Pop" in the afternoon are now on a cooperative plan, and while drawing a few more people at smaller prices they survive and are in a tolerably good state of financial health.

**Walsby.**—Theater. Frederick Wards and Louis James made their first appearance here as dual stars Dec. 6, in "The Lion's Mouth." "Julius Caesar," "Othello," and "The Merchant of Venice" were given a profitable reception. "Men and Women" 12.

**Grand Opera House.**—"A Trip to Chinatown" was the card 4. Sol Smith Russell enjoys his visits here for he is a universal favorite. "A Poor Fellow's Story" and "A Poor Fellow's Story" were both given. Hermann 12.

**First Opera.**—"The Lion's Mouth" was the card 4. Sol Smith Russell enjoys his visits here for he is a universal favorite. "A Poor Fellow's Story" and "A Poor Fellow's Story" were both given. Hermann 12.

**Haydn's Theatre.**—"Natural Gas" was turned on by Donnelly and Girard. "One of the Bravest" did a nice week's business. "The Lion's Mouth" was the card 4. Sol Smith Russell enjoys his visits here for he is a universal favorite. "A Poor Fellow's Story" and "A Poor Fellow's Story" were both given. Hermann 12.

**Pointon Square Theatre.**—"The May Howard." Co. opened 4. "A Turkish Bath" proved an A. No. 1 magnet. "Dr. Bluff" 11.

**Harris Theatre.**—"A Barrel of Money" was tapped 4. Sadie Hanson was proud of her reception here. "A Kentucky Girl" drew a splendidly star turn. Her sister while on the stage one night, but she was able to continue. N. S. Wood 11.

**People's Theatre.**—"The Boston Novelty Co. came 4 after a big week's business by Harry Williams. The show is bright all through. The Croesus 11.

**Kont & Minde's Museum.**—"George Lippert" was the card in curl hall 4. Capt. Chittenden and his Arctic display was a new feature. Business continues good.

**Gossir.**—"Mrs. H. C. Kennedy has returned to New York. Her baby was quite ill during her stay here. Miss Bessie is in college on the road. Next week she will appear with Michael Brand's Orchestra. In a tour of Ohio, Indiana and Michigan. The Fountain Square Theatre's office in Cleveland, Ohio, is now in charge of C. S. Smith, assistant treasurer, and Floyd Lowman, doorkeeper. Uncle Bob Marsh, the veteran actor, the man who first gave "Uncle Tom's Cabin" its star turn, is at the theatre entrance. Professional matinees are given every Tuesday afternoon at 2:30. "Harris Theatre" (Robinson's Opera House) has been released for another season. Harris, Britton, and Harris. "William T. Maloney, an attaché of Harris Theatre, was married Nov. 29 to Josie Kallend, a Cleveland girl. King of the People's Theatre, has a new baby at his house. Mrs. William H. West (Emma Hanley) while here visited Spring Grove and the grave of Mary Bird with flowers. It is just a year ago, when both were members of "A Straight Tip" Co., Miss Bird was burned to death. Manager Harris has returned from St. Louis. Harry Williams' Meteors are laying off at Cincinnati this week."

**Cleveland.**—At the Lyceum Theatre, Primrose & West's Minstrels came Dec. 5 for three nights. "A Texas Steer" was the card 4. Robert Downing closed a large week's business 3. "The S. R. O." sign being displayed nightly.

**Jahors Theatre.**—Edwin Arden, in "Eagle's Nest," opened 5 for one week, to be followed by Chas. A. Gardner 12. "A Ho Ho Ho" closed last night. "The Star Theatre."—Gus Hill's World of Novelties commenced a week's engagement 5. Hyde's Specialty Co. week of 12. "The Lion's Mouth" was the card 4. Sol Smith Russell enjoys his visits here for he is a universal favorite. "A Poor Fellow's Story" and "A Poor Fellow's Story" were both given. Hermann 12.

**World's Museum.**—"New faces this week: Capt. Wesley and Louis Brown in curl hall 4. Capt. Chittenden and his Arctic display was a new feature. Business continues good."

**Edinburgh.**—"This is the last week of Mary Bird with flowers. It is just a year ago, when both were members of "A Straight Tip" Co., Miss Bird was burned to death. Manager Harris has returned from St. Louis. Harry Williams' Meteors are laying off at Cincinnati this week."

**Mexico.**—"Manager Harris will rebuild his theatre on the old site."

**Columbus.**—"At the Henrietta, Stuart Robson opened a three nights engagement Dec. 5, producing "Married Life" for the first time by his company. Primrose & West's Minstrels did fairly Nov. 27. 30. James O'Neill had light business 29. 30. as did Edie Ellder Dec. 1, 2, 3. The German Theatre Co. comes 8, followed by "The Lion's Mouth" was the card 4. Sol Smith Russell enjoys his visits here for he is a universal favorite. "A Poor Fellow's Story" and "A Poor Fellow's Story" were both given. Hermann 12.

**Grand Opera House.**—"A Kentucky Girl" was the card 4. Sol Smith Russell enjoys his visits here for he is a universal favorite. "A Poor Fellow's Story" and "A Poor Fellow's Story" were both given. Hermann 12.

**Park.**—"Gray & Stephens" Co. opened a week's engagement in "Vesper Bell" Dec. 4. Chas. A. Loder in "Oh, What a Night" opened last night. "The Lion's Mouth" was the card 4. Sol Smith Russell enjoys his visits here for he is a universal favorite. "A Poor Fellow's Story" and "A Poor Fellow's Story" were both given. Hermann 12.

**The Wilbur Opera Co.** comes week of 12.

**Toledo.**—"A Hole in the Ground" comes to the Wheeler Dec. 6, followed by "The Tar and the Tartar" 9. 10. Primrose & West's Minstrels had a crowded house. 11. "The Lion's Mouth" was the card 4. Sol Smith Russell enjoys his visits here for he is a universal favorite. "A Poor Fellow's Story" and "A Poor Fellow's Story" were both given. Hermann 12.

**Four's.**—"The Lion's Mouth" was the card 4. Sol Smith Russell enjoys his visits here for he is a universal favorite. "A Poor Fellow's Story" and "A Poor Fellow's Story" were both given. Hermann 12.

**Springfield.**—"At the Grand Opera House James O'Neill in 'Fontenelle' drew a crowded house. Dec. 1. Edie Ellder in 'The Lion's Mouth' was the card 4. Sol Smith Russell enjoys his visits here for he is a universal favorite. "A Poor Fellow's Story" and "A Poor Fellow's Story" were both given. Hermann 12.

**Illinois.**

**Chicago.**—"A week of bad weather reduced the average receipts of the box offices, but not to a serious extent. Some of the houses played to rather large business than usual, perhaps on the principle that when the weather makes one feel blue relief is sought in the theatres, where one may laugh."

**Chicago.**—"Harris & Dixey presented 'The Lion's Mouth' and did not satisfy the public. This week, Modjeska."

**Hoolay.**—"Joe Murphy, in 'Shawn Rhee,' pleased his old friends, who flocked to see him. This week, 'The Lion's Mouth' was the card 4. Sol Smith Russell enjoys his visits here for he is a universal favorite. "A Poor Fellow's Story" and "A Poor Fellow's Story" were both given. Hermann 12.

**Bohler.**—"The Lion's Mouth" was the card 4. Sol Smith Russell enjoys his visits here for he is a universal favorite. "A Poor Fellow's Story" and "A Poor Fellow's Story" were both given. Hermann 12.

**Madison Street.**—"Emma Ward, in 'Little Juliet,' reported by the combined 'Forty Thieves' and the Lilly Club Co., drew a splendidly star turn. Her sister while on the stage one night, but she was able to continue. N. S. Wood 11."

**Haydn's Theatre.**—"Natural Gas" was turned on by Donnelly and Girard. "One of the Bravest" did a nice week's business. "The Lion's Mouth" was the card 4. Sol Smith Russell enjoys his visits here for he is a universal favorite. "A Poor Fellow's Story" and "A Poor Fellow's Story" were both given. Hermann 12.

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**World's Museum.**—"New faces this week: Capt. Wesley and Louis Brown in curl hall 4. Capt. Chittenden and his Arctic display was a new feature. Business continues good."

**Massachusetts.**

**Boston.**—"The action of our pious (c) board of sapient city solons in compelling the removal of theatre posters which did not meet their approval appears to have had but one effect upon the business at our various amusement houses, and that is to increase the attendance in a marked degree. In the case of the Boston Theatre, especially, where 'Babe in the Wood' is running, there has been a perfect rush to see this charming spectacle, and Business Manager Harry McGlen's smile is like unto an Italian sunset when he is asked: 'How is business?' and replies: 'Never better!' As a matter of fact, the Aldermen—or, rather, a very straight laced contingent of the community, through them have proved the very best advertising medium the theatres could have. 'The Babe' is still running."

**Columbia Theatre.**—"Surrender" continues to draw big houses straight along, and Rich, Harris & Frohman are to be congratulated upon the assured success with which they have handled the production of this war drama. It will run until further notice."

**Hollis Street Theatre.**—"K. H. Sothorn wound up on Saturday evening, Dec. 3, a splendid engagement, and is succeeded this week by Fanny Davenport, in 'Cleopatra.' Week of 12. Mrs. Leslie Carter is booked in 'The Lion's Mouth' was the card 4. Sol Smith Russell enjoys his visits here for he is a universal favorite. "A Poor Fellow's Story" and "A Poor Fellow's Story" were both given. Hermann 12."

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**Madison Street.**—"Emma Ward, in 'Little Juliet,' reported by the combined 'Forty Thieves' and the Lilly Club Co., drew a splendidly star turn. Her sister while on the stage one night, but she was able to continue. N. S. Wood 11."

**Haydn's Theatre.**—"Natural Gas" was turned on by Donnelly and Girard. "One of the Bravest" did a nice week's business. "The Lion's Mouth" was the card 4. Sol Smith Russell enjoys his visits here for he is a universal favorite. "A Poor Fellow's Story" and "A Poor Fellow's Story" were both given. Hermann 12."

**Pointon Square Theatre.**—"The May Howard." Co. opened 4. "A Turkish Bath" proved an A. No. 1 magnet. "Dr. Bluff" 11."

**Harris Theatre.**—"A Barrel of Money" was tapped 4. Sadie Hanson was proud of her reception here. "A Kentucky Girl" drew a splendidly star turn. Her sister while on the stage one night, but she was able to continue. N. S. Wood 11."

**People's Theatre.**—"The Boston Novelty Co. came 4 after a big week's business by Harry Williams. The show is bright all through. The Croesus 11."

**Kont & Minde's Museum.**—"George Lippert" was the card in curl hall 4. Capt. Chittenden and his Arctic display was a new feature. Business continues good."

**Gossir.**—"Mrs. H. C. Kennedy has returned to New York. Her baby was quite ill during her stay here. Miss Bessie is in college on the road. Next week she will appear with Michael Brand's Orchestra. In a tour of Ohio, Indiana and Michigan. The Fountain Square Theatre's office in Cleveland, Ohio, is now in charge of C. S. Smith, assistant treasurer, and Floyd Lowman, doorkeeper. Uncle Bob Marsh, the veteran actor, the man who first gave "Uncle Tom's Cabin" its star turn, is at the theatre entrance. Professional matinees are given every Tuesday afternoon at 2:30. "Harris Theatre" (Robinson's Opera House) has been released for another season. Harris, Britton, and Harris. "William T. Maloney, an attaché of Harris Theatre, was married Nov. 29 to Josie Kallend, a Cleveland girl. King of the People's Theatre, has a new baby at his house. Mrs. William H. West (Emma Hanley) while here visited Spring Grove and the grave of Mary Bird with flowers. It is just a year ago, when both were members of "A Straight Tip" Co., Miss Bird was burned to death. Manager Harris has returned from St. Louis. Harry Williams' Meteors are laying off at Cincinnati this week."

**Cleveland.**—At the Lyceum Theatre, Primrose & West's Minstrels came Dec. 5 for three nights. "A Texas Steer" was the card 4. Robert Downing closed a large week's business 3. "The S. R. O." sign being displayed nightly."

**Jahors Theatre.**—Edwin Arden, in "Eagle's Nest," opened 5 for one week, to be followed by Chas. A. Gardner 12. "A Ho Ho Ho" closed last night. "The Star Theatre."—Gus Hill's World of Novelties commenced a week's engagement 5. Hyde's Specialty Co. week of 12. "The Lion's Mouth" was the card 4. Sol Smith Russell enjoys his visits here for he is a universal favorite. "A Poor Fellow's Story" and "A Poor Fellow's Story" were both given. Hermann 12."

**World's Museum.**—"New faces this week: Capt. Wesley and Louis Brown in curl hall 4. Capt. Chittenden and his Arctic display was a new feature. Business continues good."

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**Mexico.**—"Manager Harris will rebuild his theatre on the old site."

**Columbus.**—"At the Henrietta, Stuart Robson opened a three nights engagement Dec. 5, producing "Married Life" for the first time by his company. Primrose & West's Minstrels did fairly Nov. 27. 30. James O'Neill had light business 29. 30. as did Edie Ellder Dec. 1, 2, 3. The German Theatre Co. comes 8, followed by "The Lion's Mouth" was the card 4. Sol Smith Russell enjoys his visits here for he is a universal favorite. "A Poor Fellow's Story" and "A Poor Fellow's Story" were both given. Hermann 12."

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**Lowell.**—"At the Opera House, 'The English Rose' played Nov. 28-30 to small houses. 'A Busy Day' did a fair business Dec. 3. 'The Lion's Mouth' was the card 4. Sol Smith Russell enjoys his visits here for he is a universal favorite. "A Poor Fellow's Story" and "A Poor Fellow's Story" were both given. Hermann 12."

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Or. C. T. Foy's b. c. Cheddar 3, by Strachino, dam Gad-  
bont, 100B; 20 and 8..... How  
Time, 1:34. Won by neck, four lengths between  
rod 8 and third. Mutuals paid: Asrael, \$3.10 and \$1  
Lallah, \$3.00.











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156in. \$71.00; 158in. \$72.00; 160in. \$73.00; 162in. \$74.00; 164in. \$75.00; 166in. \$76.00; 168in. \$77.00; 170in. \$78.00; 172in. \$79.00; 174in. \$80.00; 176in. \$81.00; 178in. \$82.00; 180in. \$83.00; 182in. \$84.00; 184in. \$85.00; 186in. \$86.00; 188in. \$87.00; 190in. \$88.00; 192in. \$89.00; 194in. \$90.00; 196in. \$91.00; 198in. \$92.00; 200in. \$93.00; 202in. \$94.00; 204in. \$95.00; 206in. \$96.00; 208in. \$97.00; 210in. \$98.00; 212in. \$99.00; 214in. \$100.00; 216in. \$101.00; 218in. \$102.00; 220in. \$103.00; 222in. \$104.00; 224in. \$105.00; 226in. \$106.00; 228in. \$107.00; 230in. \$108.00; 232in. \$109.00; 234in. \$110.00; 236in. \$111.00; 238in. \$112.00; 240in. \$113.00; 242in. \$114.00; 244in. \$115.00; 246in. \$116.00; 248in. \$117.00; 250in. \$118.00; 252in. \$119.00; 254in. \$120.00; 256in. \$121.00; 258in. \$122.00; 260in. \$123.00; 262in. \$124.00; 264in. \$125.00; 266in. \$126.00; 268in. \$127.00; 270in. \$128.00; 272in. \$129.00; 274in. \$130.00; 276in. \$131.00; 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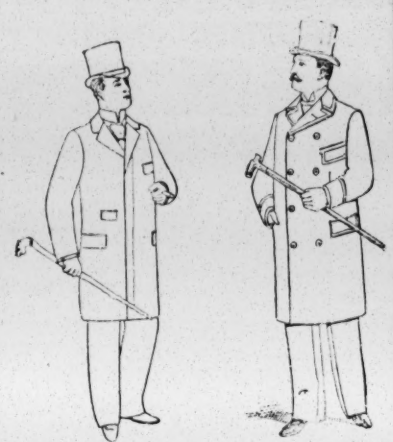
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